1: Childs M-5 (1924-1940) 1949 FP 13 Mbundu FP 13

534

Photo. 'Minerva'

a. Musicians of Luanda with xylophone

Photo. M. P. Childs

b. Musicians with flutes

[Facing p. 144]

3: Hambly E-5 (1929-1930) 1934 FP13 Mbundu FP13

As early as 1600 there were cattle as far north as Benguela, and the Jaggas regarded these as a most valuable part of their plunder. Palms are a characteristic part of the vegetation of Angola north of the Benguela Highlands. Evidently the Jaggas moved extensively in northern Angola because they cut down palms for making wine (Battell, p. 30). The usual method is to tap the top of a standing tree, but the Jaggas were an itinerant people who did not cultivate palms.

Sprinkling the blood of sacrificed animals on a newly kindled fire I have mentioned in connection with Umbundu rites celebrating the founding of a new village. The Jaggas carried out this ceremony before a raiding expedition, when cows and other animals were sacrificed (Battell, p. 33). Battell mentions the use of red *tukula* wood for personal decoration. This wood (*Pterocarpus tinctorius*) is used in many parts of Angola at the present time.

Reference to Battell confirms the information given to me in relation to an old iron gong obtained at Ngalangi. He says (p. 20), "The general did strike his gong, which is an instrument of war that soundeth like a bell, and presently made an oration with a loud voice."

Battell reported that the Jaggas wore beads of ostrich eggshell. Ravenstein, the editor of this volume in the Hakluyt Series, seems to doubt this statement, saying, "There are no ostriches in Angola, and as to beads made of ostrich eggs I can give no explanation." I noted the presence of captive ostriches in southern Angola as far north as Gambos. The Vakuanyama women greatly value their long necklaces of ostrich-eggshell beads. Necklaces made in the north of Angola are traded to the south and conversely, each kind of necklace having a high value due to remoteness of origin. This instance, like many other points, confirms the reliability of Battell's observations in Angola.

Father Jerome Merolla (1682) describes the poison ordeal which was used from the Congo estuary to San Salvador (Churchills' Voyages, II, p. 675). "The aforesaid oath is administered to the supposed traitor by a sort of wizard, who, making a certain composition out of the juices of herbs, serpent's flesh, pulp of fruits, and divers other things, gives it to the supposed delinquent to drink. If guilty (as they tell you) he will immediately fall down in a swoon or trembling to the ground." The marimba was used, and a double iron gong was carried before a chief and struck by an attendant.

3: Hambly E-5 (1929-1930) 1934 FP13 Mbundu FP13

175 171 [412] O. Dapper (Description de l'Afrique, 1732, p. 369) shows a scene in which an ax, such as I obtained from the Vasele country, is being used for beheading a slave.

Cavazzi (Istorica descrizione, etc., Bologna, 1687) describes the three kingdoms of Congo, Matamba, and northern Angola. The [325] poison ordeal, the scapegoat, the blacksmith's bellows (pp. 101, 170) [534] are all traits known to the Ovimbundu. The musical instrument made from a large gourd, which has a ridged board attached for rubbing with a stick, is the type I collected. Cavazzi pictures the double iron gong and the long drum held between the knees. He [782] also shows a rain-maker (p. 214) and the sacrifice of two hundred victims at the accession of a king (p. 210).

174 243 [113] Consideration of the history of maize in Africa is of importance in connection with these early writings, as this grain is the staple agricultural product of the Ovimbundu. I am indebted to Dr. Berthold Laufer for access to his unpublished research on this subject. From the following facts one may assume that, in all probability, the maize culture of the Ovimbundu was derived from the Congo region before their migration into the Benguela Highlands.

175 243 Father Jerome Merolla remarks that maize was growing in the neighborhood of San Salvador (1683–92). The native names were *mampunni* and *massambuta;* from this corn an alcoholic beverage was prepared. According to Cavazzi (Ehrmann, Geschichte der merkwürdigsten Reisen, XIII, 1794) maize was not intensively cultivated by the Negroes of lower Guinea, though it thrives well and may be [177] harvested twice or thrice a year. The natives said that the grain was brought by the Portuguese, but they did not esteem it highly, and were accustomed to use it as food for pigs.

Bosman (p. 312) records that prior to the arrival of the Portuguese, Negroes were entirely ignorant of *milho* ("maize"). The account of Duarte Lopez preserved by Filippo Pigafetta states that the Negroes consider maize the vilest of all grains, so that it is given to swine. This contempt and lack of knowledge of the food value, combined with ignorance of methods of preparation, suggest a recent introduction (Pigafetta, translation by M. Hutchinson, 1881, p. 40). Dapper (Description de l'Afrique, 1732, p. 345) also mentions the cultivation of maize. Battell lived as prisoner in northern Angola about the year 1600, consequently his records of the use of the great Guinea wheat (maize), which the natives call *mas-imporlo*, give early evidence for the use of this grain (Hakluyt Soc., 1901, pp. 9, 11, 67).

3: Hambly E-5 (1929-1930) 1934 FP13 Mbundu FP13

He draws the crescentic arrowhead (p. 123) still common among the Ovimbundu and Vachokue; the double iron gong (p. 122); and the musical bow, which he calls a viola (p. 121). 175 114 [534]

Sogaur states that iron-working had an advanced technique at Dindo, more than half a century ago. According to Sogaur, the blacksmith was using scrap iron from European sources (II, p. 14). 175 326

Perhaps the most valuable of Chatelain's books is "Fifty Folk Tales of Angola." The stories are accompanied by translations and ethnological notes, the most important of which are references to the carrying of a corpse on a pole; the building of a cairn of stones over the corpse of a hunter; matrilineal descent and the power of the maternal uncle over the persons of his nieces and nephews (sisters' children). My observations included some details respecting the pawning of a sister's children to redeem the debts of their mother's brother. Chatelain adds that sisters' children are successors to private property and chieftainship (pp. 8–10). My notes agree that property is inherited by children of a deceased man's sister, but my informants said that a new chieftain is normally the eldest son of the principal wife of the dead chief. Chatelain's folklore stories, fifty in number, relate chiefly to animals; this was the only kind of story told to me, but W. C. Bell has recorded a few tales of another type. 173 [114] [764] [611] [604] [428] [538]

Marquardsen (1928) devotes only one-fourth of his book to the ethnology of Angola, which he treats in a very general way; there is no section dealing specifically with any particular tribe. The author calls attention to Chapman's observation of rock paintings of South African Bushman type, between Cuma and Luimbale in northwest Angola. I have elsewhere remarked on the occasional occurrence of physical types which show a strain of Bushman blood. Today Bushmen penetrate southern Angola from the Kalahari (Plate LXIX, Figs. 1, 2), but their presence in times past or present does not affect the course of history or the data of ethnology to an appreciable extent. 114 177 [531] [144]

Marquardsen gives some notes of a general kind on Vaheneca, Mahuila and other tribes of southwest Angola. The suggestion is feasible that the Umbundu name Suku, for a supreme being, is the same as the Nzambi of Lunda and the Congo. Marquardsen refers to the importance of the maternal uncle in Umbundu society, to the poison ordeal, and to the burial of an Umbundu chief in oxhide, all of which points were recorded in my observations at Elende. 114 101

Ferreira Diniz's book is unobtainable, but, judging from the summary given in *Anthropos* (XX, 1925, pp. 321–331), the information was collected by a questionnaire widely distributed among adminis-

S: Hambly E-5 (1929-1930) 1934 FP13 Mbundu FP13

322 The tools used by the wood-carver are the saw, ax, adze, and knife.
532 The products of this craft may be conveniently divided into the following groups:

(1) Figurines of human form (Plate XXI, Figs. 1–6).

(2) Animal forms, chiefly snakes, tortoises, birds, and lizards. The dog is sometimes represented (Plates XIX, Figs. 1–5; XLI, Fig. 1).

[534] (3) Parts of musical instruments, such as drums and the base-boards of *sansas*. The latter often have the metal keys mounted on boards decorated with elaborately incised patterns (Plates XLI, Fig. 2; XXII, Fig. 5).

[415] (4) Domestic implements and utensils, chief of which are heavy wooden beaters for flattening mud floors of houses, grain pounders, stools, cups, platters, bowls, and a heavy pestle and mortar (Plates XIII, Fig. 3; XVIII, Figs. 1, 2).

[531] (5) Carved sticks and clubs; these often show elaborate incised decorations of geometrical patterns. Frequently the head of the stick is carved to represent a human head or a full-length figure.
[293] The ornamented stick or club is carried as part of the personal dress and artistic equipment. The throwing club is usually a straight stick with an undecorated knob at the end (Plate XX, Figs. 1–10).

(6) Carved wooden posts representing the human form. These are set up at the wayside. One has been obtained from a grave near Bailundu.

(7) Tobacco-pipes and snuff boxes (Plate XV, Figs. 2, 4).

177 Figurines of human form require special consideration, because
532 they have claims other than that of aesthetic expression. The figures representing Europeans, or natives using some article of foreign introduction, illustrate the grafting of foreign ideas on older methods of work.

113 The art of the African Negro has of late years been accorded a place of honor in critical circles of Europe and America (P. Guillaume and T. Munro, Primitive Negro Sculpture, New York, 1926). Usually, however, the formal technique of lines, curves, and the general aesthetic effect have been discussed to the exclusion of the ethnological background which determines style and function.

532 By far the best example of carved human figures collected in Angola was the one from Cangamba (Plate XXI, Fig. 4). This female figure, 60 cm high, is carved from hard, dark, red wood in such a way as to achieve a graceful result by the employment of a few

3: Hambly E-5 (1929-1930) 1934 FP13 Mbunda

In addition to pouches, hide is used by the Ovimbundu for the seats of four-legged wooden stools. Before stretching the hide over the wooden frame the edge of the leather is cut into strips which are interlaced on the under side of the stool (Plate XVIII, Fig. 1). There are few evidences of the hide having been dressed; usually the hair is attached. The Ovimbundu understand the dressing of hides in a crude way. The hide is soaked, after which the inner surface is rubbed with ashes. The hair is scraped away and the hide is tightly pegged out. Hide was formerly used for covering wooden boxes in which a king carried his powder and possessions to war. Scraped hide is used to form the tympanum in tubular wooden drums.

In only one part of Angola, notably in the south among the Vakuanyama, is leather used as clothing. Women wear pleated skirts of hide and several broad leather belts, while the men have small leather aprons in front and behind. Men only are the leather workers. The hide is soaked and trampled under foot for many hours in order to soften it and make it pliable; the hair is not removed. Before leather clothing is worn it is thickly greased with a mixture of fat and red powder from *tukula* wood (Plates LXV, Figs. 1–3; LXVII, Fig. 1).

SPINNING AND WEAVING

My interpreter Ngonga remembers the use of a heavy upright loom about twenty years ago, but this loom is not used at the present time among the Ovimbundu. The Ovimbundu have been in contact with Europeans for three centuries. This has not been a close and permanent contact, but it has been sufficient to account for the disappearance of a one-time essential art. There are in Elende some very fine raffia palm trees, but no use is made of the leaf fiber for manufacturing clothes. Bark cloth is not made by the Ovimbundu of Elende, but I have seen the Vangangella and Ovimbundu of Ngalangi engaged in stripping, beating, and preparing bark for use as clothing, which is formed of one piece wound round the body. The bark cloth is not dyed or decorated with patterns.

Frequently at Elende men are seen engaged in spinning cotton which is used for repairs, and not for fabricating garments. The cotton is obtained from a shrub which has reddish leaves and yellow flowers. The cotton may be seen protruding from the calyx in the months of June and July. The man who is winding holds high in his left hand a slender stick which is wrapped for a length of two feet with fluffy cotton. All work of pressing and twisting the cotton into a thread is done by the thumb and index finger of the right hand.

Men are exclusively the makers of 462
musical instruments, and males are the musicians. Men are the [534]
only persons engaged in warfare and administration, and the *onjango* or council house is used exclusively by males. Men follow the [756]
occupation of medicine-man, in which there is considerable specialization. Female practitioners deal with pregnancy and women's ailments. In addition to the tasks for women mentioned above, the following are staple occupations: collecting firewood, drawing water, caring for infants, making pottery, weaving baskets, dancing, and singing. Young girls share these activities with older women.

The foregoing categories explain division on the grounds of sex. 463
Degrees of specialization are not so easy to formulate, but in general a man follows some one occupation, for example wood-carving. Then within this occupation there is specialization in the making of drums, domestic utensils, or figurines.

Almost any woman could make pottery or baskets, but the difference in skill leads naturally to concentration in the hands of expert potters and basket-weavers respectively. These sell their [432]
wares to those who either do not make such articles or are inept at the process.

STANDARDS OF CONDUCT, MANNERS, AND SALUTATIONS

The parents of a child, also his maternal uncle, assume respon- 861
sibility for training in the precepts and standards given here. The 867
maternal uncle, who is the mother's oldest brother, is particularly interested because he has to pay fines should his sister's children commit thefts. The evidence indicates that the home and restricted family have formative influences over the conduct of children.

Children are beaten if they tell lies, answer old people rudely, or steal food. Ngonga says that his "stealing hand" was once placed in the hot leaves of the cooking pot. If a child steals an egg which is cooking, the hot egg is held between the culprit's hands.

One cannot fail to notice the quiet and unobtrusive way in which children sit in the presence of their elders both in the home and in the council house. Children do not speak when their elders are in [858]
conversation, unless addressed.

A child, likewise an adult, receives a gift with both hands. The [576]
implied idea is that reception with one hand is a depreciation of the gift. If a child holds out one hand, the hand is slapped. When receiving, an Ocimbundu says "*kuku*," literally grandfather or elder. Colloquially the word is used to mean greeting, "I thank you," or "I beg your pardon."

535 Almost every evening one may hear the tapping of drums and the songs of dancers, because in addition to dances for a funeral or other special occasion there are ordinary dances of amusement in which lines of men and women advance and retreat, or men and women circle round the drums making arm movements accompanied by a swaying rhythm.

[243] The dance *onyaco*, performed in June when the corn is ripe, may have an ancient history and special significance as part of an agricultural rite. When corn is being stored the people sing, "There is grain in the house, may it never be out." There is no dance in [226] connection with fishing.

224 There is mimicry of animals in the hunting game played by boys. The frog, the leopard, and other animals are imitated in certain games, but I have no evidence of the performance of mimetic dances in relation to any cult for increasing the supply of animal life.

535 The use of the small ball *ombunje* illustrates the way in which [534] an apparent toy can be used in rites of a religious kind. *Ombunje* consists of a hard spherical fruit about six centimeters in diameter in which several hard seeds rattle. The sphere is covered with a layer of cloth over which lizard skin is stretched and sewn.

[769] When the people wish to commemorate the death of a king, or [789] when the king is sick, the medicine-man (*ocimbanda*) says that there must be *osaka* dancing. A strong man dances for many hours while holding this little ball in his outstretched hand. Other men who are dancing use their fists to hit the muscles of the outstretched arm in an attempt to make the holder drop the ball (*ombunje*). If he does so another man will promptly take hold of it. The precise nature of the endurance test is unexplained, but there is possibly the idea of giving strength to a sick king by this tension and endurance. My interpreter thought this was so, but could not explain why the dance should be performed to commemorate the death of a king. It would seem natural, however, to transfer the *ombunje* rite to a commemorative festival, if in the first place it was part of the last rites of a dying king.

534 There are among the Ovimbundu specialists in dancing, singing, 463 and the playing of musical instruments. *Onjimbi* is the word for a singer of merit who starts the choruses. *Ocili* is a dancer of more than ordinary skill. When a man is required to play a drum or other instrument I have noticed that it is thought necessary to bring a specialist. There is no doubt that drumming requires special aptitude and practice. The man who plays the long drum is *usiki*, the drum

itself is *onoma*. The flat wooden drum without membrane is *ocingufu*, 534
the player of this drum is *usiki wocingufu* (Plate XXVII, Fig. 2). 463
The long tubular drums vary in length from 50 to 103 cm. At a funeral, four of these tubular drums, which are usually held between the legs or placed upright, are played in compound rhythm. A performer always warms the skin of the drum at a fire, and sometimes the pitch is altered by sticking a lump of wax on the membrane of a long drum, or on the sides of a wooden drum.

Dr. Herzog reports as follows, after transcribing several cylinders 533
of phonographic records of rhythms played on the long drum, and after examining motion pictures which were synchronized with the drumming (Plates XXV, XXVI).

"These motion pictures indicate the position of the performer's hands, and suggest that the sharply accented tones are produced by impacts from the phalanges. The higher notes so produced have been marked by notes above the line. A mark placed between notes indicates a very short rest.

"No. 1 (dictaphone record 3) represents the drumming of a young player, who is apparently still an apprentice, since his rhythm is very simple. The three forms of his playing given below were used interchangeably, and he shifted from one to the other without stopping. In the second form, the order of the sharp and of the plain beat is reversed. Otherwise, the sharp beat occurs, in the playing of all drummers, on the off beat. The rhythm of No. 2 (dictaphone record 15) is a little more varied because the player was changed. The drummer of No. 3 (dictaphone record 30) was the best performer in the neighborhood, according to Mr. Hambly; and his playing is the most interesting. The drum records consist of a small number of rhythms which are freely interchanged; the two predominating rhythms are given below. The moving pictures were made from this player's performance.

"The notations found here do not convey to the reader the bewildering complexity of African rhythm, for this appears only when a performance includes the use of several drums and musical instruments in conjunction with dancing."

From Ngalangi a large friction drum 120 cm long and 47 cm in 534
diameter was obtained. This instrument, which was the property [422]
of the village, was played only on public occasions. Apparently the drum had been hollowed from a log of wood, one end of which was left open while the other was covered with hide. To the inner side of this hide a long cane was attached. On the side of the drum

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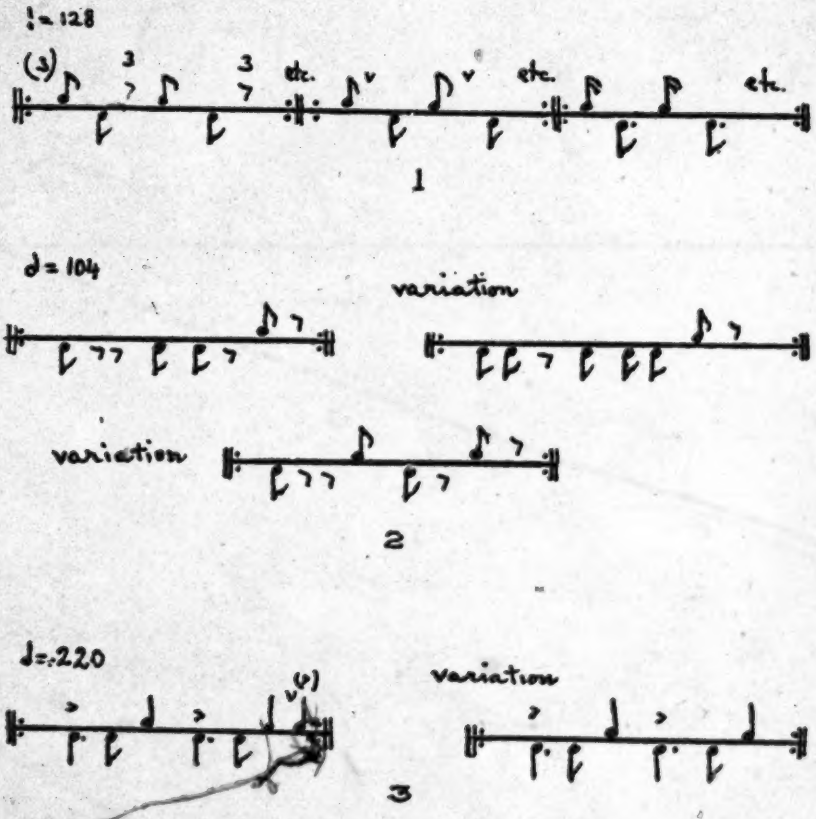

534 and in the middle was an oval aperture. The performer laid the drum on the ground and took his seat astride it. He dipped his right hand in a gourd of water, then rubbed his wet palm up and down the cane rod, which he could reach through the oval aperture. The sound of the rubbing on the rod was communicated to the membrane.

A short friction drum made at Elende measures 21 by 42 cm. One end of the drum is covered with hide kept taut by pegs of wood while the other end is open for the insertion of the player's hand. A cane rod is attached to the inside of the membrane. The [156] assistant of a medicine-man holds this instrument under his arm and plays during divination. The medicine-man sits on a stool shaking his divination basket (Plate XXIII, Fig. 2).

Rattles are of three kinds, and of these the more common are a small, long-necked gourd containing hard seeds, and a compound

3: Hambly E-5 (1929-1930) 1934 FP13 Mbundu FP13

rattle made by fixing seed pods on a stick. Rattles of the latter type are sometimes tied to the ankles during dancing and they usually form a part of the medicine-man's outfit (Plate XXII, Fig. 4). From Cangamba a basket rattle of dumb-bell form was obtained; the basket-work receptacles at each end of the connecting rod contain hard seeds (Plate XXII, Fig. 1).

At Bailundu three Ovimbundu flute players met a party of visitors whom they accompanied around the native village under the leadership of a chief. The men played the flutes continuously except when the chief was speaking. The wooden flutes varied in length from 20 to 50 cm. The instruments were end-played, and the smallest of them had seven stop-holes. The visitors were conducted from the village by this small orchestra which is a permanent guard of honor for the chief (Plate XL, Fig. 1).

At Cangamba the Vachokue have an instrument consisting of eight slats of wood which vary in length and thickness. These sounding boards are attached to two parallel cords which are kept tight by two assistants. The performer taps the wooden slats with two sticks terminating in balls of wax. This is the well-known marimba, but the gourds which are usually fastened under the slats of wood were absent in this instance.

The instrument *ocisanji* is played well by only a few men. It consists of a wooden board, often well carved, on which there are from eight to nineteen thin keys of metal. These can be pushed backward and forward in their bridge so as to alter the vibrating length and pitch of the note. The pitch may also be varied by placing small balls of wax on the under side of the keys. When the instrument is held between the palms the player's thumbs are in position for stroking the keys. Sometimes *ocisanji* is played inside a wide gourd (Plate XXII, Fig. 5).

The musical bow is called *ombumbumba*. The bridge, which is a small stone, or a piece of wood placed at one end of the bow, keeps the string taut. The gourd is tightly fastened to the bowstring with a loop of string. One end of the bow is sometimes placed in the player's mouth. The left hand holds the bow and presses the gourd to the body, then releases it a little from time to time in order to assist tone and resonance. The player holds in his right hand a reed which is tapped lightly on the bowstring, while the thumb and forefinger of the left hand are used occasionally in pressing on the string to alter its vibrating length (Plate XXII, Fig. 6).

3: Hambly E-5 (1929-1930) 1934 FP13 Mbundu FP13

534 Another musical bow named *ekolowa* is of simple construction, consisting of a strip of cane from 54 to 70 cm long and 2 cm wide. At each end of the cane is a projection. A string, when tightly stretched between these projections, pulls the cane into the form of a bow. The performer, placing one end of the bow in his mouth, plucks the string with his thumb and forefinger (Plate XXII, Fig. 7).

Two rubbing instruments are used by the Ovimbundu. *Ogolanda* is a large gourd with a slit in the top along which there is a board cut into sixteen notches. The rubbing of a short stick along these notches produces a sound which is greatly amplified by the gourd resonator. The second instrument of this type is in the form of a wooden bow having its thickest part notched for rubbing with a stick (Plate XXII, Figs. 3, 8).

533 Only specialists are skilled in composing songs, and both men and women are composers. The younger people sometimes go to the old people to learn songs which were popular a generation ago. There are no professional itinerant story-tellers.

There is a chant for funerals which has been quoted in the appropriate section, but no special wedding songs are used. The Ovimbundu have satirical songs humorously describing individual [626] foibles and peculiarities, and as usual in Negro communities a satirical song is feared by thieves, adulterers, or other offenders.

[726] In former days when men were on the warpath they sang, *Okaimbo ketu katito eteke tu lisanumbula tu tandako.* ("Our village is little today, we attack, we extend.") Another war song is *Ocisonde ci likoka ove o kasi vonjila tumdamo.* ("Red ant that creeps along, you who are in the way, get out.")

[484] When men on the march came to a camping ground occupied by another caravan, they sang as a challenge, *Cinene nye? Cinene onjamba kakuli okachama kavela ukuavo.* ("What is the largest? There is no animal largest. The largest is the elephant.")

During hauling and carrying, men sing, *Yende, yende chale, ocimboto lomala vaco.* ("Let it go, let it go, the crab, the frog, with its children.")

482 Lifting loads is always accompanied by noises which suggest that someone is injured. Part of the men make deep grunts to which their companions answer with prolonged groans.

INITIATION

867 881 Evidence bearing on initiatory rites in Angola shows that the ceremonies are arranged as a process of incorporation into the

3: Hambly E-5 (1929-1930) 1934 FP13 Mbundu FP13

787 The handle of a hoe is the symbol of cultivation. The appearance of the miniature handle at the top of the basket implies that the spirit of a woman who was rich in corn is troubling the community.

Two united, human figures of wood indicate that a twin will die. The Ovimbundu welcome twins; when one is dead the mother has a wooden figure (Plate XXI, Fig. 1) made to take its place; this is nursed to induce another conception and to comfort the remaining child.

The little gourd means that a deceased person was secretly poisoned in revenge because of his thefts from a field.

The seed of the oil palm means that a large gourd of palm oil has been stolen.

The description of funeral rites gave an account of the questioning of the spirit of the deceased. If no answer is given, divination is made to learn the cause of death.

There is no divination by examination of entrails. Bones are thrown in playing a game, but this is not connected with divination.

EQUIPMENT AND MISCELLANEOUS DUTIES

755 [842] The basket of an Ocimbundu medicine-man at Caconda contained, in addition to the human bone, pounder, and hoe blades already mentioned, two carved wooden female figures whose specific use is unknown. It is known, however, that such figures may be nursed and held to the breast of a woman who wishes to conceive. There was a cowrie shell on a cord which forms a charm to be worn round the neck of a woman who desires children. A small tin box containing a coin and some stones was used for shaking. The kind of sound produced, also any arrested movement of the objects in the box, are indications of the guilt of a person whose name was mentioned just as the objects ceased to move.

A large antelope horn, filled with a mixture of goat's fat and charcoal from the bones of a goat, was intended for use in curing the sick. The contents of the horn become liquid when heated; then they can be dropped on the heads of the people who come for treatment. It was explained that a number of sick people sat around the medicine-man who walked to each person and poured out a small quantity of medicine on the patient's head.

• [534] The only musical instruments used by a medicine-man are a small friction drum and a rattle. At Ngalangi I saw a medicine-man give a dance during which he slashed about him with a small ax, which was evidently a ceremonial object, since the construction

3: Hambly E-5 (1929-1930) 1934 FP13 Mbundu FP13

The use of bird-arrows with blunt, wooden knobs was common at Elende, and I collected sharp, barbed, wooden arrows from the Vasele, also from the areas of Kipungo and Mongua. This will assist in extending the information given by Lindblom (pp. 94–98). Lindblom's map (p. 99) indicates that bird-arrows are used round Lake Victoria Nyanza, at the junction of the Kasai and the Congo, and likewise among the Bushongo and the Bayaka. My observation of the distribution of wooden arrows in Angola links up these regions shown by Lindblom with the south of Angola. Perhaps a trans-continental diffusion in a southwesterly direction from Victoria Nyanza may be assumed, for it is unlikely that the diffusion would go counter to the generally accepted line of tribal migration which has been from northeast to southwest.

AFRICAN POTTERY, BASKETS, AND MUSICAL INSTRUMENTS

There is no reason to connect the pottery of the Ovimbundu with that of any particular region. The coiling method is far too widespread and generic to afford evidence of contacts. The Ovimbundu have evolved their own peculiar designs and forms.

In coiled basketry also the Ovimbundu have made special developments from a generic trait known in Egypt before 2000 B.C. Designs and dyes appear to be of local origin. My observation of African basketry does not suggest any particular parent form; moreover, resemblances of design may be misleading, for the nature of the material controls the shapes of the designs to a great extent in coiled basketry.

Wood-carving, on the contrary, links the culture of the Ovimbundu very definitely with that of the southwest Congo. Perhaps the work of Angola is most closely allied with that of the Bakuba, who excel in the carving of figurines, cups, and staffs.

H. Balfour's article (III) on the distribution of the friction drum helps to identify the form used by the Ovimbundu with types of this instrument from other African areas. The type from Elende is like that of Barotseland with which the Ovimbundu caravans were frequently in contact, while the large friction drum from Ngalangi is of the Bayaka pattern. The friction drum is widely used in the southwest Congo among the Bakwese, the Bambala, and the Baluba.

Thus far research has been able to show a large number of cultural traits of the Ovimbundu in relation to immediate culture contacts of the Congo basin, Rhodesia, and South West Africa (chapter X). In addition to this, many traits connected with social

3: Hambly E-5 (1929-1930) 1934 FP13 Mbundu FP13

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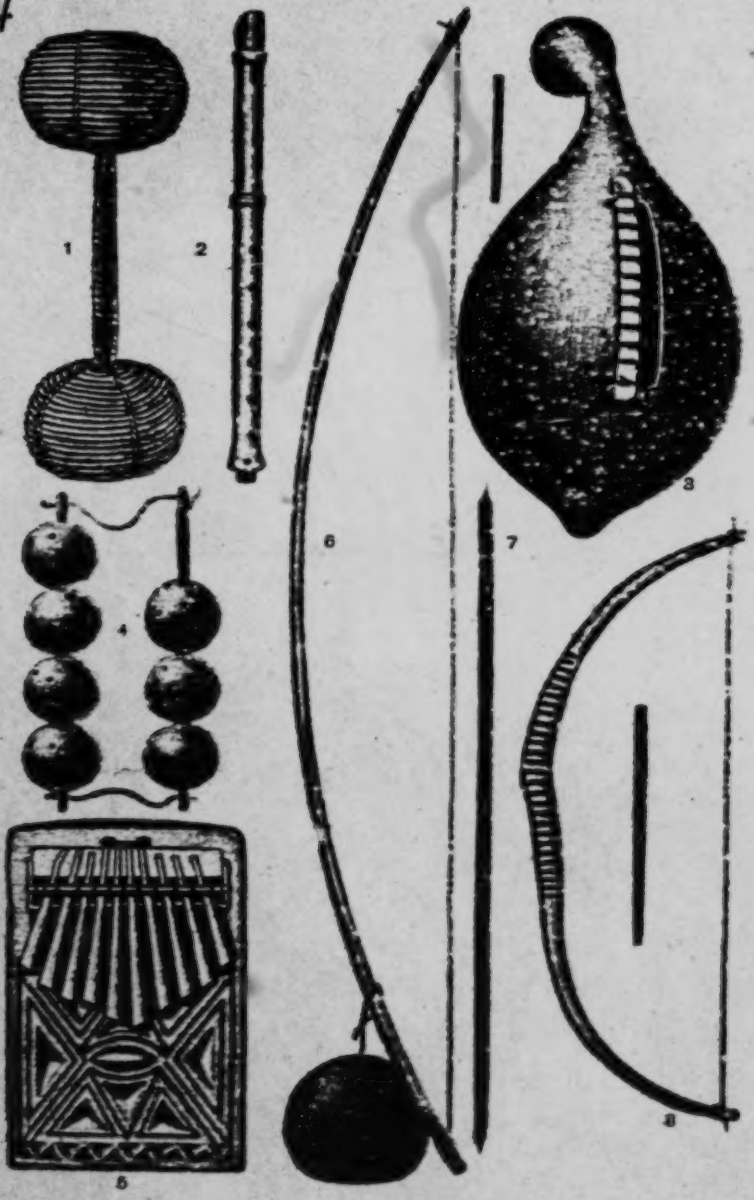

MUSICAL INSTRUMENTS

[p 376]

3: Hambly E-5 (1929-1930) 1934 FP13 Mbundu FP13

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POSITIONS OF HANDS IN DRUMMING, OVIMBUNDU, ELENDE
Front view

[p. 379]

3: Hambly E-5 (1929-1930) 1934 FP13 Mbundu FP13

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POSITIONS OF HANDS IN DRUMMING, OVIMBUNDU, ELENDE

Side view

[p. 380]

3: Hambly E-5 (1929-1930) 1934 FP13 Mbundu FP13

5345

1

2

OVIMBUNDU DRUMMERS, ELENDE

Fig. 1. Long drums. Fig. 2. Flat drum

5: Hambly E-5 (1929-30) 1934 FP 13 Mbundu FP13

533
534

A

B

A. Player of the drum (ocingufu). B. Official flute players to a chief at Bailundu. (Photographs by courtesy of Field Museum of Natural History, Chicago.)

[Facing p. 159]